

THE BLACK SATIN SCARF

A WRAP THAT WOMEN IN PARIS HAVE TAKEN UP.

Other Delectable Wraps of Chiffon, Gauze or Lace—Some of Them Made to Match the Hat—The Big Picture Hat Still Much Liked—Its Trimmings.

Was there ever a season of such delectable little wraps? Mere nothingness of chiffon or lace or gauze many of them are, but so graceful, so picturesque, giving all the charm of a wrap without its warmth, adding charming color nuances to costumes, softly veiling lovely tones in frocks, echoing harmonizing tones in hats of the long and flowing coats in chiffon, and net mention has been made here.



fore. Many of these are very expensive, elaborate with embroidery and lace, turned out by famous makers, but there are, too, graceful unlined cloaks and shawl-like wraps of chiffon, charming in line, bordered by narrow bands of marabout and sold for very reasonable prices—\$25 or \$30. A model of this sort has been sketched for this page and gives a good idea of the theme upon which the variations are played.

Of the smaller wraps and scarfs there is a seemingly endless variety. One of the latest Parisian fads has been the wide straight scarf of black satin lined with white satin, caught toward the ends by handsome ornaments of jet or passementerie and worn closely about the throat like the fur scarfs of winter, with one end falling backward over the shoulder and one forward.

This same shape and general idea is developed in other colorings, in black lined with color, in natural tone pongee lined with cachemire silk and trimmed with black ornaments, &c.; but it is the black and white scarf that has been taken up enthusiastically in Paris.

The straight scarf of chiffon or other gauzy material has lost caste to a considerable extent, but innumerable shawl-like wraps in similar materials have been brought forward to take its place. Many of these are of chiffon bordered narrowly in fur after the fashion illustrated here. Others have straight falling stole fronts combined with short draped backs. A handsome model had a pointed backfront of a large square of chiffon elaborately embroidered in self color. To this flat square two long scarf ends of chiffon were shirred just behind the shoulders, and drawn forward over the shoulders to be loosely knotted or fall straight in front, their ends being weighted with embroidery.

Or again you may have a wrap of embroidered net or chiffon, short over the arms and running to a long deep tassel in front and back, with heavy tassels flushing the points. One of these wraps in soft blue net embroidered in silver was worn over a frock of pale shimmering gray and was altogether delightful.

Black chiffon embroidered with the material of a lovely little wrap which has been long at each side of the front was made of soft black satin gathered at the ends and finished by big gold tassels. The chiffon shawl or cape was added to this stole around the neck and down the bust line on each side of the front, but from this point it fell free.

Changeable or shaded chiffon is used for some of the loveliest draped wraps in the styles, and exquisite color effects are obtained in this way.

The soft riche is little worn, but you may see soft satin ribbons run through soft fall shirred puffs of tulle and used as a scarf fashion as a substitute for the close-fitting wrap.

A wrap or scarf en suite, with the hat, is a feature of the summer costume, though the scarf, hat and frock may be of a totally different color in this season of audacious and original color schemes. For wear chiefly with white frocks was a draped shoulder wrap of black in a beautiful soft yet brilliant green, embroidered in self color and an enormous hat of white faced in black and trimmed in superb green plumes.

The big hat is having its innings, though toques, bonnets, &c., are worn side

by side with it, and it seems to be growing larger and larger day by day. Huge wide brimmed picture hats in black, in white faced with black, &c., are much liked and are trimmed in plumes, in flowers or merely in immense bows of ribbon or tulle. The high aigrette of flowers is well liked and a great spike or sheaf of roses, hollyhocks, gladioli or other flowers lending themselves to such treatment often adds height to a hat of low crown.

Other wide brimmed shapes have low trimming altogether, flowers clustering softly round the crown, wide, soft ribbon, often black velvet, drawn across the front, caught by clusters of flowers far out on the brim at the sides and drawn down to be loosely knotted on the neck at the back. Swathings of tulle or of lace, in which nestle blossoms trim other shapes.

The wide brim may be of lace or of shirred tulle, with crown of straw, or there may be a straw brim with a crown



of lace or sheer stuff. Some charming effects are being obtained with draped crowns of dotted swiss and wide leghorn brims, and flowers are made of dotted swiss, great sprays of blue or roses, all white, cleverly designed and executed, like the mousseline roses which have been one of the season's fads.

An uncommonly pretty hat to accompany summer muslins has a full crown of dotted swiss with a wide band of leghorn. Around the crown was drawn a wide green velvet ribbon and at the left front was posed a big soaring bunch of dotted swiss lilies and foliage.

Black and white effects are highly favored in millinery, as in frocks, and here is a picture of a stunning picture hat whose big full crown was of black and white mousseline, while its wide brim was of lace faced with the palest pink. A black and a white plume stood high at the left front and little pink roses encircled the crown.

Plucked Triumph Out of Trouble! From System.

An Indianapolis retail merchant recently took advantage of an accident which happened to his store.

A runaway trolley car had crashed into his show window, wrecking it. While the crowd of people who had been attracted by the collision were still gathered about the front of the store the enterprising retailer came struggling through the wreckage and placed a large card bearing the words "All care stop at Blank's" in a prominent place. The effect was forthcoming.

A prejudice against all white, for she reasons that it is too opaque, too creamy, too hot. She prefers the cooler tones, those that are cloudy and transparent.

"She selects too the fabrics that will blow and fly about a little. It was in Paris that the big chiffon automobile veil was born. It was with the French woman that the cool silk stockings came into vogue; it was with her that the filmy linens became popular. If she dresses in white it is white so delicate that it will blow; never the stiff and starched material.

"Looking cool is half the beauty battle in summer. No matter how cool you may feel you are not a success unless you look cool also. I have studied the art of looking cool on a hot day and here are some of the things I have learned:

"Have a cool looking face. A red face is hot, but a pale face looks as though the owner were tranquil.

"Keep the lurid ray out of your face. You can't do it by powdering, though a

THE KNACK OF LOOKING COOL

FINE ART DISPLAYED BY THE FRENCH WOMAN IN SUMMER.

She Doesn't Dress in White, but Rather in Some Cool Looking, Airy Fabric—Treatment That Gives a Cool Looking Face—Use of Powder in Summer.

"You cannot appreciate until you live in Paris the great art the French woman display in their dress," said a woman who travels abroad every year. "I refer now especially to the skill they show in their summer attire.

"For one thing the French woman, particularly the true Parisian, never looks warm. It is more than a knack, this trick of looking comfortable on a hot day, and it is more than management; it is a distinct art, and a fine art.

"I have made a study of it and I can manage to look at least ten degrees cooler than the thermometer. If I take time and thought I can go five degrees better, but it takes study.

"I was specially impressed with this quality in the French woman the last time I was in Paris. It was July and hot, yet the women looked so comfortable that it cooled you just to look at them.

"I noticed first of all that the French woman does not dress in white. She has

little powder is helpful, but you can do it by hygienic means.

"In a Parisian beauty shop they will give you daily steamings of the skin. The face is steamed with hot water that is not allowed to come within twelve inches of the face. The basin is set upon a little oil burner, and the head is covered with a quilted spread which takes in the steaming pan of water at the same time.

"It takes only a few minutes of this treatment to make the perspiration pour down the face. The head is then uncovered and the skin is wiped with a linen cloth so soft that it might be lamb's wool. I never saw anything like this course for the removal of tan and freckles.

"The pores of the skin open in the heat and the perspiration pours forth, taking all the impurities with it.

"Into this open skin the French beauty manipulator rubs a very little cold cream, which may be nothing more elaborate than cream of milk scented with rose water, and then she fans the face until the skin is cool.

"The manner of powdering the face is interesting to a novice. I had been accustomed to putting on the powder by the hand and to rubbing it in until the face was full of it. Then I waited until it had had time to settle when I rubbed in some more. I explained this process to the French beauty expert. In reply she shrugged her shoulders and said, 'Wait you will see.'

"I waited and I saw and I was surprised and enlightened. My face, as it now stared at me from the glass, was pale and cool. It had been created, and a very little cold cream had been rubbed into it. Now, with a tiny powder puff, the French woman sent a cloud of powder over my countenance. It was the veriest dust, and I sat and waited for a second cloud.

"That is enough," said she. "If I put more it will spoil your complexion."

"But I must have more powder on my face or my skin will shine," said I.

"Let it shine," said she. "The skin has a natural gloss all its own. If you take away this gloss you make your face look artificial. Besides," she added, "it will not become very glossy after that sweating over the hot water. All the superfluous moisture is out."

"But, I remonstrated, 'I am accustomed to much more powder. Why, there is not enough to fill the pores.'

"Of course not. You don't want to fill the pores. You merely want to cover them over a little so as to protect them. You want to keep the dust from settling in the pores and that is all. That is why you put on powder at all."

"The workman had gone about two hundred feet on his way when the foreman shouted to him to get out of the way of a live wire which had suddenly broke loose.

The poor fellow did not understand a word of what the foreman shouted, did not see the wire and in a moment was killed.

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I get out of bed.

I put on my pants.

I put on my stockings and shoes.

I wash myself.

I comb my hair.

I put on my collar and necktie.

I put on my vest and coat.

I open the door of my bedroom.

I go down stairs.

"This is the whole of the first lesson; from this the pupils go on through a series of thirty lessons, all of which are made up from the daily experiences of an ordinary man. The result is that the average pupil keeps interested in a sort of serial story and if reasonably successful ends his course having a vocabulary of 600 or 700 common words of everyday use. (The average child of 6 or 7 has a vocabulary of 200 or 300 words; the average small retail merchant uses 400 or 500 words in his business dealings.)

"Now for the results. Although the plan has been in operation less than two years 225 classes of foreigners, including some 2,000 pupils, are now at work in the United States studying English in the manner prescribed by Peter Roberts.

In New York city alone Dr. Roberts' associate, Fred Rindge, has obtained the services of seventy students in three universities, each of whom gives a night or two a week to the work. Classes meet in churches, offices, social settlements, homes, shops, boarding houses, factories; indeed classes are held wherever a place can be provided."

THE ROSE MUFF.

A Substitute for Woman's Gloveless Hands in Summer.

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They have discovered that gloves, whether kid, silk, suede, twill or Danish leather are not only uncomfortable in the hot season but are prejudicial to health. So in June, July, August and September the hands must be left quite gloveless, not even mitts being fashionable.

The no gloves idea has been welcomed by votaries of tennis, golf, croquet and rowing. To cover the hands while at these sports has been a great mistake, they argue.

While gloves are discarded it is not intended that the hands of the woman in a ballroom or a theatre shall be exposed. They are to be placed in a more agreeable position in the form of a rose muff.

The rose muff is made of wire so fashioned that flowers, more particularly roses, can be inserted. It is almost as long and as broad as the ordinary winter mitt. The roses placed in it remain fresh for six hours. The introduction of this portable rosary has been voted a success. Several were seen at fashionable race meetings at Auteuil and Longchamps and attracted admiration.

Naturally the rose muff is not altogether cheap, but it is pretty.

SEA TANG ON FERRY VOYAGE

When the Salt Breeze Carries the Briny North River Spray Inboard.

You wouldn't expect and you can't get an ocean voyage on a ferryboat, but you can get there a whiff of salt air, and on the North River boats whose trips from slip to slip are long enough so that for part of the way they point straight up or down stream you can get occasionally something more.

Suppose that on such a boat you are coming down the river with the wind blowing strong from the south. This wind kicks up quite a little sea here, and suppose you are standing, with many others, out at the bow of the boat, inhaling the salt air and enjoying the river spectacle. And then suppose the bluff bow hits one of those little rolling seas with a resounding slap, throwing up a shower of fine spray, to be blown inboard by the strong south wind, sprinkling everybody impartially.

And what may you expect? The gangway is a distance of forty or fifty feet from the bow to the stern, and the spray is to be repeated at more or less short intervals.

In an ocean voyage you get salt spray as well as salt air and spectacle; you get, as well as salt air and spectacle, a regular ocean voyage, but still helped out a little by your fancy, at least the semblance of a sea trip.

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